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Horace anew: using the Historical Thesaurus of the Oxford English Dictionary (HTOED) in Historical Stylistics

Abstract

In recent years, the availability of specialised corpora for Early Modern English such as the *Lampeter Corpus of Early Modern English Tracts* or the *Corpora of Early English Correspondence*, and *The Penn-Helsinki Parsed Corpus of Early Modern English* has stimulated research on lexical change. *The Lexicons of Early Modern English* (LEME) is another tool that can be used to investigate specialised language in dictionaries, and specific genres across domains and disciplines. In 2012 Busse 'celebrated' the publication of the *Historical Thesaurus of the Oxford English Dictionary* (HTOED) as an enormous resource for stylistics, allowing for the diachronic analysis of lexicalisation and semantic contexts and the identification of lexico-grammatical features that represent authorial or genre style. In the Early Modern context, courtly writers used Horatian stance to address targeted groups of patrons, friends, and criticise the emerging London cultured milieu. Conventionalization was a key element in their writings. This article tests the advantages and drawbacks of using HTOED in historical stylistic analysis to discuss verse satire as a concept and a genre. Examples of Horatian epistolary satire in their English translation are examined to evaluate the kind of information that the thesaurus provides to an expert user. The research shows that HTOED foregrounds the cognitive aspects involved in the circulation of a concept, but it needs to be combined with the OED and possibly with more ample corpus investigation to provide information that can be evaluated in a qualitative stylistic framework.

Keywords: lexicography, historical stylistics, Early Modern English, translation, Horace.

1. Introduction

In 2012 Beatrix Busse reviewed the publication of the *Historical Thesaurus of the Oxford English Dictionary* (HTOED) as a striking innovation in stylistic research:

> …The HTOED is also a godsend for scholars from different research areas with (historical) linguistics, anthropology, historians, medical history, history of science, arts, or political science, and, of course, stylistics among them. Recent linguistic studies that draw on the HTOED have broadened the classic historical semantic and lexicographical agenda and focus on such topics as the investigation of metaphors in a historical dimension (Allan, 2008) or the diachronic investigation of particular semantic fields like religious vocabulary or the language of emotions (Diller, 2007; 2011). In other words, the diachronic investigation of phenomena of semantic change is no longer restricted to particular words, but extended to whole semantic fields… (Busse, 2012: 88).

Busse praised the possibility to investigate meaning 'beyond' the text but most of all she appreciated the comprehensive view of relations among ideas and concepts that the thesaurus could offer. HTOED integrates almost 800,000 meanings taken from the *Oxford English Dictionary* (OED) and *A Thesaurus of Old English* (Roberts and Kay 2000) and applies a classificatory principle to all the OED entries, progressing from the most general prototypical terms to more specific ones. The result is a series of links grouping categories of words. Categories are divided into subcategories. Each one represents a 'node' in the thesaurus that describes the range of lexical choices available to a speaker to encode a concept, and the positioning of ideas in a cognitive/ conceptual environment that mirrors the cultural context in which it is used.

A historical thesaurus offers insight into both language and society in a diachronic dimension, which means that the categories represent the availability and, possibly, the currency of a concept in a specific time span. Concepts are described by words collected from a database of texts. The availability of source texts and their representativeness is a significant problem that the HTOED editors overcome by the use of edited texts, the almost exclusive use of printed documents over manuscripts and edited electronic resources (e.g. EEBO). From the lexicographer's point view, the philological evaluation of sources is indeed crucial in providing evidence of the se-

mantic behaviour of words but is part of the preparatory work and planning that precedes the writing of a dictionary/ thesaurus[1] (Hawke 2016: 189-192; Geeraets 2010). For this reason, Busse's claim that HTOED can be used in stylistics to discuss the lexical choice in literary texts is problematic unless the focus is on broad aspects of language or aspects as such as metaphors and specialised vocabulary. In this perspective, individual writing is evaluated in an ample discourse context that may or may not involve the discussion of historical events. Language is prioritised (Brewer 2010).

Moreover, HTOED has been described as a mere index to the OED, i.e. not a thesaurus of English, but a thesaurus of a book (or books) *representing* only *some* English and basically "a thematic concordance to its sources" (Ilson 2011: 252). In fact, compared with more advanced tools in the Digital Humanities, HTOED is anything but sophisticated. The idea of making a thesaurus from the OED started with the aim to describe the information on semantic and social change which is encapsulated in the alphabetical ordering of the OED (Samuels 1965). The comprehensiveness of the dictionary represented a significant benefit, but the description of ideas that can be obtained from the thesaurus is restricted by the structure of OED itself.

In other words, the fact that HTOED is based on the OED suggests that it shares the same weaknesses and strengths. Both works reorganise the same database of sources and share the same methodology in collect-

[1] The use of 'philologically safe' texts results in a description of English as such. The contribution that individuals have given to English or the publication process of a document is not the primary focus of the lexicographer's work. The Philological Society started the OED on historical principles as descriptions of English were incomplete and fragmented. Their interst was in the state and origin of the language itself rather than the stylistic value of individual sources (Brewer 2016). On the OED reading programs and the use of textual evidence see also http://public.oed.com/the-oed-today/rewriting-the-oed/collecting-the-evidence/.

ing, selecting, parsing and tagging texts to identify variation which is based on the famous OED 'reading program'. Both show the same preference for standardised forms in written language, while aspects of pragmatics are underrepresented (Kay and Chase 1990: 303-314; Mugglestone 2001; Kytö 2012).

In other words, the idea that a dictionary discloses variation not only in semantic terms but at the level of culture, politics, ideology etc. is the crucial element in the story and a promising one. What needs to be discussed is the relevance of the information provided and the way in which the user should approach it through stylistic analysis (Kay 2010a; 2010b).

To test what seem to be significant drawbacks in using HTOED in stylistics analysis, I will briefly describe it from a lexicographical point of view and discuss its potential relevance in historical stylistics as suggested by Busse. Following the arrangement of the thesaurus, I have selected an entry point (satire) which I will investigate as a concept by following the patterns defined in HTOED. I will then evaluate the kind of evidence that an expert user may acquire from the thesaurus to describe satire as a genre in linguistic terms. I will also consider a well-known example of epistolary satire (translations of Horace's *Sermones,* Bk.II, vi) to understand if and how the thesaurus provides insight into text analysis. Finally, I will consider the use of HTOED in the context of digital humanities given the relevance that this approach is achieving in the study of historical stylistics.

2. HTOED: what for?

In HTOED, vocabulary is classified according to three main areas: *The External World*, *The Mind* and *Society*, reflecting the main areas of human activity as represented in English. *The external world* files eight categories: *The Earth*, *The Living World* and *Sensation*. The living world, in turn, contains classes for *Animals*, *Plants*, and *People* down the hierarchy: from the particular one can move to the main categories and backwards. This organisation

of the historical thesaurus features two essential characteristics: first, the semasiological aspect of individual lexical items are taken as clusters of meaning. Each cluster is related to one or more prototypical core meanings, which are recognised as a standard by a discourse community. Second, a prototypical core meaning addresses groups of lexical items to form a semantic category. In other words, the OED definitions and quotations serve both for their essential semasiological function (i.e. define word meaning) and for their potential onomasiological function (i.e. define concept grouping words) of suggesting the categories to which the individual meanings may be assigned. Both aspects address the availability of data, and the processing of source texts that influence the structure of the thesaurus and hence the way concepts are represented.

A thesaurus places words collected from texts across genres into a broad network of semantic relations. These relations may connect these words across disciplines and with diverse forms and modalities of knowledge. In this perspective, lexicography can be used to understand discourse, i.e. to describes cultural keywords within a community (Bondi and Schott 2010; Stubbs 2015). The lexicon as represented in a thesaurus encapsulates meaning, and the frame provided facilitates the understanding of linguistic, situational and cultural context. As a consequence, individual lexical choice can also be discussed in terms of linguistic behaviour and usage. The information provided by a dictionary entry allows the reader to pile extra-textual meaning within the text examined, and select the one that better fits the authorial fingerprint or style among all the potential forms of signification (Tarp 2012, Busse 2014).

In a functionalist perspective, dictionaries are utility tools designed to meet specific types of information needs for particular types of user. A functionalist approach indicates that a dictionary covers specific topics according to the profile of its prototypical user (Tarp 2008). The underlying idea is that different types of user may have different needs and that the same user may have different needs in different situations. In this perspective, a dictionary has to 'adjust' to satisfy specific requirements. Moreover,

the various methodologies used to select, prepare and present these data should be adapted to the functions that are set as the background of the lexicographical work (Fuertes-Olivera and Tarp 2014: 64–65). In a traditional general dictionary, the communicative function prevails, and the dictionary addresses two functions that are text receptive (the need to understand a text) and text productive (the need to write). In the case of thesauri, and quite naturally in the case of HTOED, the thesaurus fulfils the first function by showing the cognitive process of lexical choice. Given the fact that the lexical choice is at the heart of the creative process, it is composition that can be foregrounded rather than the outcome itself, i.e. the text. The historical and cultural embedding of the text is not dismissed. Nevertheless the focus is not on individual authors, but ideas, concepts and attitudes to language and communication that circulate in a discourse community.[2] In other words, the use of the thesaurus invites to adopt a different point of view on the cognitive and linguistic aspects of writing (Dancygier 2012: 8-10).

A topical dictionary is not used to understand a 'hard word', but it is meant to visualise ideas so that potential extensions of the reasoning pro-

[2] Works focused on language and the cogntive process related to composition may contribute to the well established body of works based on the confrontation of philosophical concepts and material culture that investigate the concept of 'circulation'. Works such as Sophie Chiari, *The Circulation of Knowledge in Early Modern English Literature* (Farnham: Ashgate Publishing, 2015); Helen Hackett (ed.), *Early Modern Exchanges: Dialogues Between Nations and Cultures, 1550-1800* (Farnham: Ashgate Publishing, 2015); José María Pérez Fernández and Edward Wilson-Lee (eds.), *Translation and the Book Trade in Early Modern Europe* (Cambridge: Cambridge University Press, 2014); Daniel Bellingradt, Paul Nelles and Jeroen Salman (Eds.), *Books in Motion in Early Modern Europe: Beyond Production, Circulation and Consumption* (Basingstoke: Palgrave, 2017); Sietske Fransen, Niall Hodson and Karl A. E. Enenkel, *Translating Early Modern Science,* Vol. 51 (Leiden/ Boston: Brill , 2017) discuss the circulation of ideas via the circulation of books first and hence, but not always, consider linguistic evidence.

cess may take place, and this is a relevant aspect in stylistic terms. The fact that we end up with a single word is not significant as such. What matters is the *chain* of items that are made visible (Wiegland and Beer 2007: 110-148).

In fact, Thesauri can be considered a repertoire of synonyms and antonyms, i.e. of stylistic variants chained coherently. As many semantically related words are presented side by side, they can supplement the 'expressive' value of a word/concept by adding possible alternatives and also clarify the purpose of their users.[3] In other words, the patterns are 'philosophical frames' designing a conceptual structure that has to be recognised by users.[4]

Presupposing pre-existing and shared knowledge, places the content, the lexicographer and the user on the same level and, in a historical thesaurus, this may represent a significant problem as the cultural background, the beliefs, experience, habits etc. are different and change in time[5] (Karpova, and Kartashkova 2010). Moreover, in historical lexicography prototypical

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[3] The rearrangement of words shows that certain semantic areas are more productive than others in giving birth to words and phrases. Moreover, it highlights periods in the History of the language where words in the lower registers would quickly appear and equally quickly losing their effectiveness, but it is only by consulting the OED itself that all this becomes clear.

[4] It is important to refer to the topical tradition behind modern taxonomies. Modern users assume this framework to be man-constructed and referred to their epoch, lexicographers and dictionary users of the past took it to be a mirrored picture of reality as defined and organized by God. Therefore, producing a taxonomy had a philosophical value (Hüllen 1999).

[5] For example, the ordering typically used for Nature forms an important part in all older topical dictionaries, and goes back to the rules of formal logic. Schemata provide the classical categories of human thinking with postulates of clarity, but the content of each pattern that describes relations within Nature mirrors the knowledge of ages in which experimental science was still developing. If we applied present day knowledge to formulate schemata about Nature we superimpose a contemporary vision of Nature. The result is a 'prototypical compromise' (Fuertes-Olivera 2018).

items within a pattern may change their position and structure over time, losing their relevance or lessening it, being partially marginalised only to regain relevance in a different specific domain. If some descriptor becomes obsolete, the links between the survivors may be unclear. Yet, in HTOED the classes are driven by OED data that are regularly updated, and this issue is not felt to be relevant (Rohdenburg 2013; Nørgaard, Busse and Montoro 2010: 26-30). Currency, and all the potential meanings of a word can be evaluated by the expert user,[6] but as Crystal points out:

> …we need *first* to establish when the item appears. Words and meanings change over time, so it is crucial to know what period we are dealing with before we can interpret someone's lexical use…the range of items included in an HTOED category […] is totally dependent on the application of the taxonomy. In this respect, we need to acknowledge that there is no such thing as a universal taxonomy. Taxonomies always reflect the mindset of their devisers (Crystal 2014: ix-xii).

Therefore the 'alignment' of a text with the data provided by the thesaurus is something that has to be stated and evaluated as a research hypothesis as will be clarified in the next paragraphs.

In sum, a thesaurus provides insight into the

1. Extra-linguistic reality (context)
2. Conceptual level (content as displayed in a text)
3. Semantic level (word choice/selection of lemma/ definition and description of meaning, i.e. lexicographical process of definition)
4. Structural level (description of class, gender, species via distinction of word structure esp. affixation, inflection, phonological description, etc.)

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[6] To put it simply, the OED shows that in Shakespeare's times *silly* meant 'deserving pity and compassion' and became codified as 'a poetic epithet of sheep' in pastoral poetry, or that *to paint* would mean 'to talk speciously, to feign, to fawn' or flatter − typically indicating a courtier's behaviour.

What makes it different from a dictionary is the relevance given to point 1 and 2 (Herrmann, van Dalen-Oskam and Schöch 2015). Both OED and HTOED, though in different ways, increase the understanding of context (point 1), use a diachronic point of view and develop a better understanding of synonymy, avoiding a wrong word identification or misunderstanding of connotation and denotation in a non-contemporary text (point 2). HTOED focuses on a corpus of written language that is seen as representative by lexicographical choice only (point 3).

If compared with a corpus that needs an active user who may select different options to optimise the output, HTOED provides a *given* output for a passive user who must also rely on the authority of the OED to investigate a concept.

3. Satire in HTOED: word as concept and word as 'genre'

The head node in HTOED is a general definition which is prototypical, names classes of objects, tags semantic domains. Each tag may correspond to one or more lexemes that are identified as being sufficiently representative of a concept. Semantic relations expressed as a taxonomic relation associate an entity with another entity of a more general type (i.e. the hyperonym). A type/subtype relation further specifies the pattern of associations. In other words, each node develops into a pattern that progressively specialises itself, but may not be homogeneous. Each node may grow into a long string of relations or a short one; some may overlap but for the final item. Others may only partially overlap, and a final lexeme may be reached from different strings or paths. Levels are generic, and this aspect is progressively limited by subtypes, each of them having different possible realisations as words (Key 2010; Alexander 2010; 2014).

Let me consider an example. The word 'satire' in HTOED is described with a list of 15 derivation patterns itemised as descriptors on one page. Alternatively, they can be visualised as a node tree. The node tree opens on a

left column of the page, and here meaning is described by two main patterns, one developing from 'the mind as mental capacity', the other developing from 'the mind as realised by language'. Two other patterns describe satire: one as a form of speech or instance of the act of speaking, the other as an expression of social cohesion within the domain of leisure/ the arts.

Parts of speech are indicated within square brackets at the end of the pattern to specify the last element (word) and its function. In the tree, no indication of date is given therefore the diachronic significance (lexical variation) of each node cannot be evaluated. One needs to visualise the thesaurus list of classes in the right-hand column to see the final item with a date retrieved from the corresponding lemma in the OED (fig.1-2).

The descriptors (classes) can be grouped according to common traits. The first five can be grouped as they share the first nodes and refer to a particular expression of the intellect with neutral connotations:

the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire

Only the final item in the patterns differs. Grammatical category is indicated and the order in which they are given is not chronological:

ø > satire (1634)
[noun] > instance of > satire (1606)
[noun] > satirical temper > satire (1829)
[noun] > one who employs > satire (1596)
[verb (transitive)] > satire (1602)

The other group (6-12) refers to a node that starts from 'the Mind', and here it specifies the sense of ridicule and the fact that satire is a voluntary act of scorn:

the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun]

All uses refer to nous except the last which is a transitive verb:

[noun] > object deserving derision or ridicule > satire (1680)
[noun] > satire (1634)
[noun] > personified > satire (1691)
[noun] > instance of > satire (1606)
[noun] > indulgence in or disposition for > satire (1829)
[noun] > one who uses > satire (1596)
[verb (transitive)] > satire (1602)

Finally, three other patterns (13-15) relate to society and language. All patterns emphasise a 16th-century diffusion of the idea:

the mind > language > speech or act of speaking > [noun] > that which is or can be spoken > in particular style or evoking particular emotion > satire (1606)

society > leisure > the arts > literature > [noun] > specific types of literature > satiric > satire (1589)
society > leisure > the arts > literature > a written composition > [noun] > lampoon or satire > satire (1509)

Each node corresponds to an OED entry that can be opened to understand more in depth the overall pattern.

In sum, satire begins as a genre only to spread after a century as a form of behaviour, as a 'posture'. If the starting point of research is the OED, the description of meaning follows the hierarchical organisation of the entry which combines currency and diachronic change. If the starting point is the thesaurus, one can discuss the complex diffusion of satire as a genre

and as a form of intellectual stance. Therefore, even if satire appears as a 16th-century genre, it is only with its 17th-century description as 'mental capacity' (with a negative connotation and a neutral one) that it becomes more relevant from a social and cultural point of view. In general, one has the impression of not being able to focus on a dominant meaning or pattern development by using HTOED exclusively. It is a sort of overload-of-information effect which seems to challenge lexicographical methodologies (Gouws and Tarp 2018).

For example, sub-nodes indicate the number of the corresponding items available: the fact that one pattern is large points to relevance, or possibly currency, but it is only by reading the OED entry that one gets a clear picture. The pattern below lists 18 sub-categories:

the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] (18)

Subcategories:
— quality of (1)
— instance of (6)
— indulgence in (1)
— satirical temper (1)
— one who employs (8)

Once the subcategories are opened, the user can visualise lists of meaning descriptions, with an indication of the first entry date in OED (fig. 3-4-5).[7]

[7] Another aspect that can be discussed in relation to HTOED is the importance of the quotations that in the OED describe context and, as a consequence, meaning and grammatical function: in the thesaurus, quotations are the skeletons of the derivation schemes of an entry. Quotations show the period of time over which the meaning is evidenced and when it fell out of use, the geographical spread of the word, the types of

By opening the last and most productive sub-category, there is a reference to Lucian which recalls his importance among European Humanists (fig. 6).[8] Another significant case in the sub-nodes is represented by the Latin phrase *terrae filius*:

terrae filius 1651–93

Formerly, at the University of Oxford: An orator privileged to make humorous and satirical strictures in a speech at the public 'act'. (In quot…[1882, applied to a similar orator at Dublin University.)]

The phrase is listed as a subcategory of satire, but if looked up in the search box the word appears in three patterns:

the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] > one who employs > at Oxford >terrae filius (1651–93)

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sources (the genre, etc.) in which it occurs and typical registers of use which may all be synthesized in the description of the thematic derivation of the final term. HTOED lists the first OED entry to illustrate a word as node, but the user needs to 'open' the node to read the OED page with the quotation: the 'benefits' of accessing the quotation is not provided with a direct visualization of the item thus limiting a full description of contexts.

[8] Erasmus and Thomas More, in particular, developed his scoffing of tyranny, and praise of friendship into their dialogues and utopian fiction, along with emphasizing the moral function of satire: Horace was not the only satirist to be valued among Early Modern readers and the relevance in the pattern seems rather significant (Chuilleanáin 2007).

the mind > language > speech or act of speaking > speech-making > [noun] > one who makes a speech or speeches > in universities > terrae filius (1651–93)

society > the community > kinship or relationship > kinsman or relation > child > [noun] > person of obscure parentage > terrae filius (1621)

The fact that the word is presented as a subcategory is indeed interesting in the light of word usage as it indicates that the genre or practice was particularly popular in the 17th century. The last pattern, though, antedates the phrase with a different meaning altogether and pairs it with 'mongrel'.

The OED entry shows that university usage is apparently an extension of 'a person of obscure parentage'. The first quotations are taken from the works by Robert Green and Richard Burton:

[*a*1592 R. Greene *Frier Bacon* (1594) sig. E3^{v} Those Geomanticke spirites, That Hermes calleth *Terræ filii*.]
1621 R. Burton *Anat. Melancholy* ii. iii. ii. 393 Let no *terræ filius*, or vpstart, insult at this which I haue said, no worthy Gentleman take offence.

As mentioned above, two patterns place satire in the domain of society, thus emphasising the relevance as a literary genre, as an attribute of specific literary texts and, in particular, as an independent form (lampoon) (fig. 7).

Finally, the pattern describing satire in relation to speech (fig.8) highlights its derivation from the linguistic abilities of an individual. Interestingly, satire appears as a 17th-century word which the OED lists in the position I, 1-c and labels as obsolete. Furthermore, the quotations are only three from Chapman, Fuller and L'Estrange. Another one, somewhat curiously,

is taken from the *Journal of the Asiatic Society of Bengal* dating from 1877:[9] a click on the quote and one can access the full OED entry with quotations, bibliographical information, other quotations in OED of the same authors further expanding access to contextual evidence.

This investigation of satire in its derivation patterns confirms with lexicographical data what an informed user may already know, but it also provides suggestions to investigate more in depth the OED quotations. Nevertheless, the load of information may be confusing. HTOED proves to be useful in stimulating further research in meaning development in a specific discourse context, what still needs to be tested is its relevance in the analysis of a text to observe stylistic features.

4. Horatian epistolary satire and its critical tradition: testing HTOED in context

Latin poets have been treasured throughout the Middle Ages as exempla of style and were reinterpreted in the context of Christian morality. Translation and adaptation played a significant role in relocating Latin into vernaculars while the *Ars Poetica* became a central didactic work in the history of literary criticism. In the context of Early Modern culture, Horace was represented as a cultivator of Virtue (Friis-Jensen 2007: 291-304; Günther 2012). In fact, one of the most significant aspects of the Horatian legacy was his voice, i.e. the speaking I of the poems that is a structural feature of the *Sermones.*

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[9] George Chapman, *Monsieur D'Oliue*, 1 vol. (London: Printed by T[homas] C[reede] for William Holmes, 1606); Thomas Fuller, *The Holy State*, 1 vol. (Cambridge: Printed by Roger Daniel for John Williams, 1642); Seneca, *Seneca's Morals Abstracted,* trans. Roger L'Estrange (London: Printed by T.N. for Henry Brome, 1679). Moreover Om Prakash Kejariwal, *The Asiatic Society of Bengal and the discovery of India's past, 1784-1838* (Oxford, Oxford University Press, 1988).

Horace is the first person speaker in the debates in Book 1, an exemplary discussant of his own experiences and a warden or a victim of his own social or literary position in Book 2. He provides details about everyday Roman life describing, albeit indirectly, how social interaction took place − something that might have been stimulating for Medieval social custom and intriguing to an Early Modern audience. Biographical information was progressively understood as the direct expressions of the author's personality, ideas, attitudes and feelings (Martindale and Hopkins 1993).[10]

The central themes of *Sermones* and, in particular, the description of the relationship with the patron designed a modern conception of social relations and shaped the concept of authority for centuries to come, justifying the creation of links of dependency and status on a cultural and economic level.[11]

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[10] In the 90s Penguin published a series of books collected translations of Classical and major European authors in English. In 1993, D.S. Carne-Ross and Kenneth Haynes edited *Horace in English*. The volume assembled translations of *The Odes*, *The Satires* and *The Epistles* arranged in chronological order, form the Elizabethan Age to the 90s. The book addressed both specialists and non-specialists with an interest in Horace his fame and understanding in English culture. The authors used modern critical editions where possible with some adjustments (the editions are listed on pp. 547-546). The anthology is valuable as it provides a picture of the history of Horace's reception and a history of his translations with a 'coda' of famous poem which would not have been written without Horace. It also gives a picture of the relationship that English poets had with Horace in stylistic, ideological and aesthetic terms. As for the *Satires*, the anthology lists samples from Jonson, Beaumont, Cowley, the Earl of Rochester, Creech, Swift, Pope, Ogle, Francis, Cowper, Howes. *The Oxford History of Classical Reception in English Literature* Vols. 2 and 3 provide an ample annotated bibliography comprising satire as a genre, although the volumes are not focused specifically on translations.

[11] Horace's moral stance has been taken as a self-portrait of a sensitive, friendly supporter of moderation and a critic of deception. Others have seen a brilliant poet, in supreme control of the range of often contradictory literary traditions manipulating the reader, who is forced to see the inadequacies of the satiric speaker (Kupersmith 2007).

The way satire is realised in Horace provided imitators with a model of informal *sermo* that blended philosophical thoughts, literary criticism parody, autobiography, anecdotes and a unique depiction of friends and enemies alike into *brevitas*. Horace set an ethical ideal of moderation and contentment that could well fit into a Christian vision. His voice also suited the notion of intimacy as *amicitia* that found its way into Humanist poetics. Horatian self-portrait infused Early Modern culture and created the archetypical man with few needs and a gift in return for friendship. A man who does not seek social advancement but finds the city unpleasant and enjoys a life of *otium* (Bowditch 2001).

In the Early Modern English milieu, for example, courtly writers such as Wyatt, Jonson and later on Cowley, Fanshawe and Creech used Horatian stance to address targeted groups of patrons, friends, and criticise the emerging London cultured milieu. Conventionalization was a crucial element in their writings. In fact, conventionalization presupposed the sharing and acceptance of selected areas of the lexicon, esp. words indicating status, or representing experience and emotions that could be grouped around the motifs of Horatian poetry. Both Neo-Latin poets and vernacular poets used the model to discuss contemporary issues of patronage and politics, status and artistry: writing in Latin and translating from Latin displayed Horatian wit as social posture (Hopkins and Martindale 2012; Night and Tilg 2015).

At first, the Elizabethan satirists imitated form by borrowing the rhetoric of classical authors, by adopting the framework structure (e.g. the grouping of the texts into books) and most of all the dialogic or monologic stance. The result was a mixture of Stoicism, Epicureanism and Christianity with its allegorical tradition.

Horace also became a model for composition[12] while the appeal to the authority of the poet reinforced the strength of the genre, despite the

[12] Petrarch developed his own Horatian mask as a Christian tormented lover while the Quattrocento poets from Filelfo, Pontano, Politian, Bernardo and Torquato Tasso con-

blurred image of the character, of his ideological position and cultural background. Imitating Horace regarding format by translating his work allowed authors to experiment: rather than universal folly, they could discuss the foolishness of individuals.

Puttenham, for example, mistakes the etymology of *satyre* with *satyrus* and describes the aim of the genre as of the 'scoffing' of sin as 'the first and most bitter invective against vice and vicious men.' Most interestingly he describes a prototype of satyre as an elaborate theatrical fiction in which

> …writers make their admonitions and reproofs seeme graver and of more efficacie…made wise as if the gods of the woods, whom they called Satyres or Silvanes, would appeare and recite those verses of rebuke, whereas in deede they were but disguised persons under the shape of Satyres, as who would say these terrene and base gods, being conversant with mans affairs, and spiers out of all their secret faults: had some great care over man (Chap. XIII, pp. 24-25).[13]

In the same way, Thomas Drant, who published his translations in 1566, describes it as: "a tarte, and carping kinde of verse, / An instrument to pynche the prankes of men" (v.1–2, p.78).[14] A pretended rough and evoca-

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tinued this tradition into the sixteenth century. In France, a complete printed text of Horace's works first appeared in 1501, Lambinus published his great edition in 1561 and Montaigne made constant and creative use of Horace in a quotation. Both the Latin poetry of Macrin and others and the French of the Pleiade, above all of Ronsard and Du Bellay, register the lively presence of Horace (McGann 2007; Stadler 2015).

[13] George Puttenham, *The arte of English poesie Contriued into three bookes: the first of poets and poesie, the second of proportion, the third of ornament* (London: Printed by Richard Field/ dwelling in the black-Friers/ neere Ludgate, 1589), available at EEBO https://eebo.chadwyck.com/home (STC 2nd ed. / 20519).

[14] *Horace his arte of poetrie, pistles, and satyrs Englished* (Imprinted at London: In Fletestrete, nere to S. Dunstones Churche, by Thomas Marshe, 1567), available at EEBO: https://eebo.chadwyck.com/home (STC (2nd ed.) / 13797). See also

tively base or rude style is the means to achieve the satiric purpose, i.e. correct the morals using a genre that allows freedom and experimentation in verse, lexical choice, over concerns related to poetic design and overall style (conformity to the classical model). In other words, the form appropriate to satire set it apart from other kinds of poetry and this special status allowed for the acceptance of ridicule as a display of wit. Satire distanced progressively from the moralising aim of the Medieval genre developing a less complex perspective on sin. The background was not theological but social. In fact, the age loved Juvenal but imitated Horace.

HTOED describes 'scoffing' as an adjective underlining the sense of contemplation as associated with voluntary ability, with the following pattern:

the mind > mental capacity > contempt > derision, ridicule, or mockery > jeering, taunting, or scoffing > [adjective]

scoffing (1538)
jesting (1551)
gibing (1574)
jeering (1581)
scommatizing (1613)
girding (a1617)
flirting (1651)

'prank' is described as belonging to a different class as something more concrete as follows:

Mary C. Randolph, 'Thomas Drant's Definition of Satire, 1566,' *Notes and Queries*, 180 (1941): 416-18.

the external world > abstract properties > action or operation > behaviour or conduct > bad behaviour > unkindness > spite, malice > [noun] > active > instance of

thucke (c1230)
malice (c1350)
shrewd turn (1464)
serpentine (c1510)
prank (a1529)

The noun 'prank', according to the OED, will lose its negative connotation during the 17th century to indicate chiefly a practical joke. Both words are not related to satire in HTOED, but their patterning and classification are suggestive of the importance of 'wording' social control throughout the Early Modern period (Roodenburg 2004).

The derivation of satire from mental capacity as presented in HTOED suggests that readers of Horace were interested in the display of the intellect, as part of the development of consciousness, i.e. moral conscience and consciousness as they are discussed in the *Sermones* which is the outcome of a long tradition of satire writing.

Discussion of personal identity as such did not begin until the late seventeenth century and advanced well into the eighteenth-century philosophy, but the concept of self-consciousness and personal identity were also developed outside the philosophical debate. They were absorbed into an existing tradition of portraying characters presented as deviating from social norms (Atherton 2005; Thiel 2011: 35-54; Henry 2013; Hutton 2015: 66). This view could be found in poetry, but also in pamphlets and sermons and, most obviously drama (Marshall 2013). The aim of satire, its *utilitas*, being to foster moral integrity, but by foregrounding accepted ideas, it disclosed the enthrallment of sin. The use of character types provided by Roman and Greek models, and associated with the allegorization of vices and

virtues found its way into a tradition of didactic literature[15] (Wahrman 2006; Kendrick 2007).

The description of satire in the thesaurus supports this traditional interpretation of the genre. As Simpson points out:

> Satire requires a genus, which is a derivation in a particular culture, in a system of institutions and in the frameworks of belief and knowledge which envelop and embrace these institutions. It also requires an impetus, which emanates from a perceived disapprobation, by the satirist, of some aspect of a potential satirical target (Simpson 2003: 8).

In other words, satire works across genres and express moral judgement as a cognitive ability within a specific culture, something that connects language to social practice, something that HTOED can appropriately visualise.

5. Using HTOED to read a text

In style and language, *Sermones* are considered a form of hexametrical poetry in line with the standard language of Latin poetry. In practice, Horace uses a tone appropriate to the moralising content of satire, drawing from non-poetic registers, hence the title Sermons or conversations. In other words, one finds discourse markers such as *idcirco, alioqui, dumtaxat, nedum, quocirca*, or *utpote* (i.e., *therefore*, *otherwise*, *as well as*, *wherefore*, *in as much*) to connect and ease the representation of a dialogue, along with quotations of real speech that create a sense of mimesis (e.g. I 4: 113–115; I 9: 26–28). Sometimes

[15] Medieval satire was mixed with allegory, beast fable, or some other genres such as counsel. From Alan of Lille and John of Salisbury in the twelfth century to John Gower and Thomas Hoccleve in the Middle English period, authors mingled prudential advice about the governance of self, household, and state with satire against those who undermine the public and private good and focused on the private life of the characters.

vocabulary may evoke real conversation by using words attested in drama, for example, as instances of authentic language.[16] Diminutives, which are a common feature of the spoken language, are also used extensively, and the presence of some archaic forms may indicate their persistence in spoken language or be understood as markers of colloquial language. Horace also refers to obscenities and scatological terminology quite explicitly and uses sexual terminology as well. Moreover, meter contributes to the reinforcing of the conversational tone by the use of pauses and most of all enjambments (Gendre 2000).

Translators have come across these characteristics of the Horatian style and found their way of integrating his fictional orality into their texts, and construing Horace's poetry but most of all building a Horatian satirical stance in English poetry. Can HTOED highlight meaning relations at text level, or should HTOED be used to discuss context outside the translated texts only?

One of the most translated text is undoubtedly *Satire*, Book II, vi[17], with the story of the country mouse and the town mouse taken from Aesop's

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[16] In the *Sermones*, Horace intersperses other words characteristic of colloquial Latin, such as *ambulo* (1.2.25, 1.4.51, 1.4.66), *ausculto* (2.7.1), *belle* (1.4.136, 1.7.45), *bucca* (1.1.21), *caballus* (1.6.59, 1.6.103), *casa* (2.3.247, 2.3.275), *delasso* (1.1.14), *lassus* (1.5.37, 1.10.10, 2.2.10, 2.7.94, 2.8.8), *nasutus* (1.2.93). See Bonfante 1994; Ricottilli 1997.

[17] David Hopkins in *Horace Made New* (Martindale and Hopkins 1993) dedicates a chapter to Satire 2. 6 and lists the following translations: Thomas Drant, *Horace, his Art of Poetry, Pistles and Satyrs Englished* (London 1567; facs. rpt. New York 1972); John Beaumont, *Bosworth-field* (London 1629); Richard Fanshawe, *Selected Parts of Horace* (London 1652); Thomas Creech, *The Odes, Satyrs and Epistles of Horace*, 2nd edn (London 1688). As for Pope, Hopkins also refers to *An Imitation of the Sixth Satire of the Second Book of Horace*' available in *The Twickenham Edition of the Poems of Alexander Pope*, vol. iv: Imitations of Horace, J. Butt (ed.) (London 1953) and he also discusses Christopher Smart's translation of the same satire published in *The Works of Horace*, 4 vols. (London 1767).

Fables and told as a country tale or folk-tale that starts with the most simple '*sic incipit: olim*…', once upon a time. A formula that immediately turns on the very sense of the *Sermones*, i.e. the telling of a story and the intimacy needed among friends. The tone is 'conversational' with the deliberate distortion of the hexameter rhythm at the end of the lines to re-create a sense of ease and plainness. In other words, meter and discourse markers are used to create the illusion of simplicity and the direct speech of everyday life.

Translators use the same devices. Wyatt, for example, uses a direct speech at line 18, 42, 49, 43, 45: '*My syster', quod she*…; '*Pepe*', *quod the othere*…; '*Peace*', *quod she*… And also uses fillers which are well codified: '*Then well awaye*' (15), '*what chere*?' (49); '*alas*' (62), '*lo*' (63). Cowley does the same in a more modern form, '*said he*' (22, 30) but the tight verse structure leaves less room for fillers. There are instead discourse markers signaling a turning point in the narration as '*Yet*' (6), '*the troth to tell*' (56), '*But*' (62), '*Loe*' (82), '*ye Gods*' (94) but he characterizes the scene by contrasting adjectives indicating dimension, loftiness, social position, etc.

Beaumont in *Bosworth-field* (1629) translates the text displaying the speaking I of the poet in lines 42-48, for example. The proper tale begins with: '*He thus begins: Long since a country*' (115) while the couplet keeps the rhythm of narration high, reducing the need for signpost within the text. Fanshawe, instead, in his *Selected Parts of Horace* (1652) uses vocatives and appeals to the gods to emphasise the Horatian voice and underline the philosophical opposition between the city mouse-epicurean attitude and the country mouse traditional values (Martindale and Hopkins 1993).

The wit of the text consists in the anthropomorphic realisation of animal behaviour that comes to eat, think and behave like a human. By attrib-

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All the above mentioned texts can be read and examined in EEBO https://eebo.chadwyck.com/home.

uting human feelings and reactions to the context, the poet dramatises the situation. Details are the key to the effectiveness of the tale. The rich description of the diet and the country mouse's eagerness to please the palate of his guest are the best part of the joke and increase the characterisation of the mouse, which resembles a poor countryman whose behaviour is virtuous and, for this reason, can be an emblem of generosity.

The country menu as opposed to the lavish banquet of the town where the Town mouse is *à la mode* and behaves most exquisitely – being choosy and over-sophisticated. Translators use the technique to describe the animal's behaviour, ranging from a close description of food to a detailed description of gestures that play with the animal/ human correlation (Peterson, 2015).

Here follow the first lines of Wyatt's translation:

1 My mothers maydes when they did sowe and spynne,
2 They sang sometyme a song of the feld mowse,
3 That forbicause her *lyvelood* was but *thynne*,
4 Would nedes goo seke her townyssh systers howse.
5 She thought her self endured to much pain,
6 The stormy blastes her cave so sore did *sowse*,
7 That when the *forowse* swymmed with the rain
8 She must lye cold and whete in sorry plight[18]

According to the OED, 'Lyvelihood' indicates the course of life, not the means of leaving although in EModE both meaning existed – the latter

[18] Thomas Wyatt, *The Complete Poems,* ed. Ronald A. Rebholz (Hardmonsworth: Penguin, 2015), 189 or Thomas Wyatt, *Collected Poems of Sir Thomas Wyatt,* Vol. 10, ed. Kenneth Muir and Patricia Thomson (Liverpool: Liverpool University Press, 1969), 91.

became widely used in the 17th century. 'Thynne' does not refer to thickness, but it means 'deficient in substance and quality'. 'Sowse' means to drench or soak with water but would also be used to refer to pickled meat, 'forowse' is a spelling variant of furrow, i.e. the trench excavated by the plough. The use of 'swim' to mean 'overflooded' is illustrated by the quotation of Wyatt's verse itself and given as the first entry of sense ten along with an example taken from the Geneva Bible's translation of Psalm VI:

10. a. To be covered or filled with fluid; to be drenched, overflowed, or flooded. Const. *with*, *in*.
*a*1542 T. Wyatt *Coll. Poems* (1969) cvi. 7 When the forowse swymmed with the rain.
1560 *Bible (Geneva)* Psalms vi. 6 I cause my bed every night to swimme.

'Plight' collocates with 'sorry' to specify the negative connotation of the word indicating 'an unfortunate condition or state' as opposed to a more general sense with no specific connotation and other rare and obsolete meaning circumscribing connotation, usage about the law, physical condition or appearance etc. The link to the thesaurus (fig.9) on the right-hand corner of each OED subentry relates to a pattern: the chronological order that one can follow via the OED underlines the availability of near-synonyms showing the idea of plight as 'occurrence of adversity', as something that can happen in the external world. Did Wyatt have other options? Would another word be a more appropriate translation? HTOED may be suggestive but cannot provide an answer. Word choice is determined by factors such as meaning itself, individual knowledge and familiarity with words and their connotations. In the case of Wyatt, the text is a translation (via French) and, being poetry, rhyme and meter probably affected word choice. The extent of Wyatt's vocabulary would profit from a corpus investigation of his work to be measured against HTOED: the combination of both tools could provide an answer (Hangen 1969; Bilardello 2016).

In the case of *swim*, where Wyatt's quotation is given as first entry, it can be observed that he did have options well attested in ME, but they were used as intransitive verbs, which indicates that meaning and grammatical

function are aspects that would not favour their choice in this context. 'Float' is attested in the 18th century and cannot be considered an option either. In this case, then, we can speculate about the development of meaning and possible options that the translator could select – but it all needs to be proved.

'Livelihood', as a 'course of life', is the first sense in the OED and it is labelled as obsolete (last quote in 1669, a play by Evelyn) is to be found in two patterns one resulting from:

the external world > the living world > life > [noun] > course or span of life

linked to 46 associated words, and:

the external world > abstract properties > action or operation > behaviour or conduct > way of life > [noun]

linked to 29 associated words.
It can be observed that livelihood in the first pattern is indeed associated with OE words specifying the passing of time (from OE *liflad*, from *lif* 'life' + *lād* 'way, course, street') such as 'life's day', 'lifetime', *course of living* etc. but it can also be associated with other 17th century words such as *twist*, *span*, *peregrination*, *stamen*. The last word listed is puff dated from 1967.

In the second pattern, livelihood reveals its OE origins as morpheme indicating state or condition of being (from OE *–hād*) and the availability of different options close in meaning though not synonyms such as *lifeway*, *a way of living*, *a way of life* and *living*. *Trade*, *government* and *diet* are also listed in the same pattern. In sum, evidence shows that there is a common connection between time and state of being which is interesting per se, pointing at wealth in general terms beyond any reference to Wyatt's text.

If the analysis of the lexicon within a text starts from OED evidence (the micro-level) focus is placed on text meaning. Therefore the OED quo-

tations prove to be useful. One can develop and expand the possible connections of a word (the macro-level or context) to observe choice against standardized forms and discuss the position of the text as a specimen of language in a given historical period but also as an example of 'specialized' text with aesthetic value, i.e. a literary text. HTOED highlights the meaning that groups around a concept and originates possible new senses, but it is only by observing the OED entries or more ample corpora that aspects such as conventionalization can be thoroughly investigated.

6. Final observations and conclusion

Digital techniques suit many types of humanistic work just perfectly: they have been used to compile concordances, and they have proved valuable in deciphering ancient languages on artefacts and manuscripts. Digital editions allow scholars to compare different versions and editions of a text, while corpora process a significant amount of data that document variation, usage and currency. Accessibility of traditional resources has also increased dramatically, e.g. bibliographical databases, library catalogues, text/hypertext editions of texts, dictionaries, access to articles and monographs, are just a few examples (Siemens and Schreibman 2013; Vanhoutte 2013).

Yet, one should not confuse the digital *in* the humanities with digital humanities. In other words, finding words within a text with the aid of a search window is not digital humanities. Digital humanities imply a change of perspective in conceiving texts as multimodal items, along with discourse as the environment in which to investigate communication and, more specifically, all the creative aspects involved in communication. Language is cognition, and the digital approach highlights the centrality of language in any creative process. This point requires an epistemological change in the conceptualisation of any critical work involving literature and its place in culture.

In other words, digitalisation needs an interdisciplinary approach at present, though, quantitative methodologies applied to 'analogue' texts confirm what is already known rather than advance knowledge of individual literary texts or genre (Jänicke, Franzini, Cheema and Scheuermann 2017). More information does not always mean more knowledge. Problems related to a definition of concepts, data selection ideology behind data gathering and optimisation, worries about the point of view of the researcher, are not always evaluated. The primary focus is to fit in the software framework and improve the technical approaches involved in digital editing and the processing of texts (Crompton, Lane and Siemens 2016).

Digitization, classification, description and metadata organisation are the aim of the entire procedure that gives a 'scientific allure' on a method − there must be a well-grounded method − and the automation of reading. No one is disputing the importance and the enormous advancement that corpora studies, for example, have produced in linguistics, especially in lexicography, lexicology and pragmatics in examining variation phenomena, but it should be made clear that the methodology works well with numbers and results depend on the input given and the procedure employed.[19] In fact, this approach works very well if the distance (of time, space and culture) is reduced to a minimum. Distance may not ease comparison. One needs to compare *similia*.

Moreover, quantitative analysis does not always use standardised methodologies. Stylometry is not corpus stylistics. The use of digital tools in stylistics analysis needs to be discussed in the light of a definition of style testi-

[19] Diachronic onomasiology, for example, has been revived by the use of digital methodologies to discover the way through which a particular concept has been designated by tracing possible sources. It distinguishes between source concepts and target concepts and seeks to understand the relation between them. Moreover, it investigates the main strategies that exist in a language sample to explain them against a cognitive background in terms of salient perceptions, prominency, and similarities (Geeraerts 2002).

fying for the prevalence of written language, characteristic patterns, rhetorical options, and conscious choices at the sentence and word level but texts are never conceived in isolation (Rybicki, Eder and Hoover 2016). For similar reasons, style is not the equivalent of literary studies' thematic or textual comparison. Language does not itself create or express meaning but does so only in context. Meaning is dependent on 'extralinguistic' factors that may be brought in the text as the reader responds to the text itself thus placing it into discourse. The medium also determines the structure, the organisation of any text and shapes context relations as well. Given the importance of our reactions to numerous textual and non-textual features, it is clear that it is discourse *beyond* the sentence that reveals valuable insights into language and meaning.

Style corresponds primarily to a set of conventions governing the construction of a whole composition. It refers to the criteria by which a writer selects the stylistic materials, to the method and the compositional pattern used in preparing any textual structure. When one deals with the past, each of these aspects is investigated as part of the textual framework, but the data available are often incomplete. HTOED may give a contribution to the analysis of discourse, but it is only by combining both OED and HTOED that a meaningful textual interpretation can be reconstructed.

HTOED is undoubtedly an enormous resource for the diachronic analysis of lexicalisation and semantic contexts in English, but HTOED organises the OED corpus and provides only an established view of culture – the one represented by written (British) English in its historical dimension.

In this article, we explored the advantages and drawbacks of HTOED by examining an example taken from translations of Horatian epistolary satire because it testifies for a well-known tradition of writing and critical investigation. We showed that HTOED helps the understanding of satire as a sophisticated form of writing and a cultural phenomenon or social 'posture', but we also highlighted that it is the OED itself that allows primarily for a context-bound interpretation of the lexicon and that pre-existing knowledge drives the investigation of data. What we observe in a

thesaurus depends on conceptual knowledge rather than on linguistic knowledge: it is composition that can be observed here even if the historical distance is problematic. HTOED may give a contribution to the analysis of discourse by foregrounding the cognitive process that generates a concept, or it may show the relevance of a node of ideas: a bird's eye view of style and language in historical perspective.

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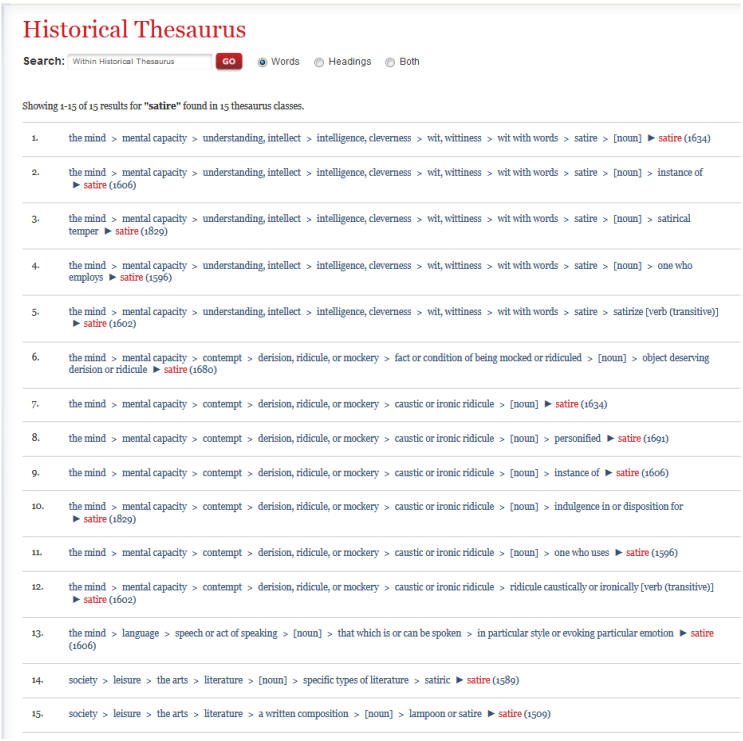
Fig. 1 Screen shot from HTOED showing the derivation pattern of 'satire'

Fig. 2 Derivation of 'satire' according to classes



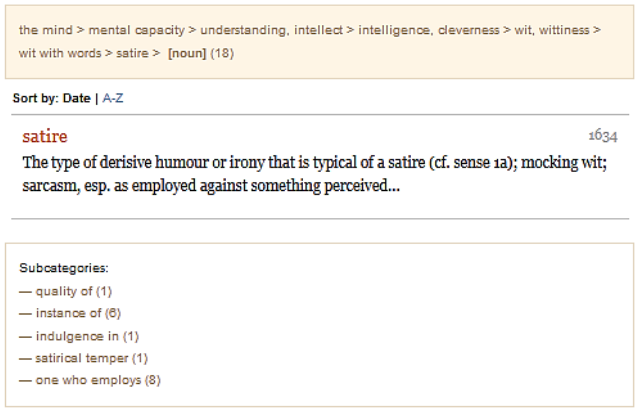
Historical Thesaurus

Search: Within Historical Thesaurus GO Words Headings Both

Showing 1-15 of 15 results for **"satire"** found in 15 thesaurus classes.

1. the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] ► satire (1634)
2. the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] > instance of ► satire (1606)
3. the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] > satirical temper ► satire (1829)
4. the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > [noun] > one who employs ► satire (1596)
5. the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > satirize [verb (transitive)] ► satire (1602)
6. the mind > mental capacity > contempt > derision, ridicule, or mockery > fact or condition of being mocked or ridiculed > [noun] > object deserving derision or ridicule ► satire (1680)
7. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] ► satire (1634)
8. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] > personified ► satire (1691)
9. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] > instance of ► satire (1606)
10. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] > indulgence in or disposition for ► satire (1829)
11. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] > one who uses ► satire (1596)
12. the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > ridicule caustically or ironically [verb (transitive)] ► satire (1602)
13. the mind > language > speech or act of speaking > [noun] > that which is or can be spoken > in particular style or evoking particular emotion ► satire (1606)
14. society > leisure > the arts > literature > [noun] > specific types of literature > satiric ► satire (1589)
15. society > leisure > the arts > literature > a written composition > [noun] > lampoon or satire ► satire (1509)

Fig. 3 Subcategories associated to 'satire'



the mind > mental capacity > understanding, intellect > intelligence, cleverness > wit, wittiness > wit with words > satire > **[noun]** (18)

Sort by: Date | A-Z

satire 1634

The type of derisive humour or irony that is typical of a satire (cf. sense 1a); mocking wit; sarcasm, esp. as employed against something perceived...

Subcategories:
— quality of (1)
— instance of (6)
— indulgence in (1)
— satirical temper (1)
— one who employs (8)

Fig. 4 Example of sub-class and adjective derived from ‘satire’

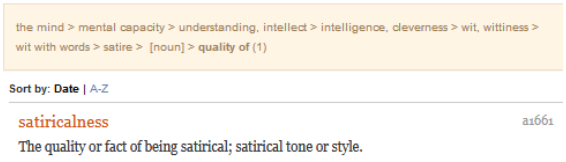


Fig. 5 Words/ concepts associated with ‘satire’

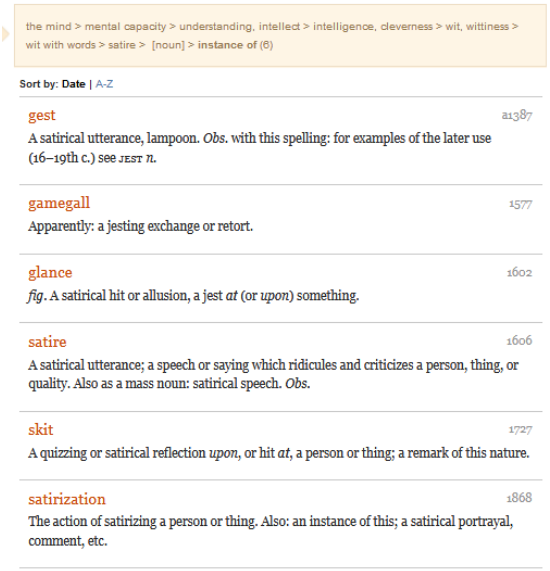


Fig. 6 Words/ concepts associated with 'satire' as action

the mind > mental capacity > contempt > derision, ridicule, or mockery > caustic or ironic ridicule > [noun] > one who uses (10)

Sort by: Date | A-Z

Lucianist 1585
A disciple of Lucian (see LUCIAN *n.*).

quipper 1589
a person who makes quips.

satire 1596
A satirical person, a satirist. Also *fig*. *Obs*.

wit-cracker 1600
one who makes witty or sarcastic remarks.

wit-snapper 1600
= *wit-cracker n.*

ironist a1631
A person who employs irony, *spec.* one who employs Socratic irony; an ironic speaker or writer.

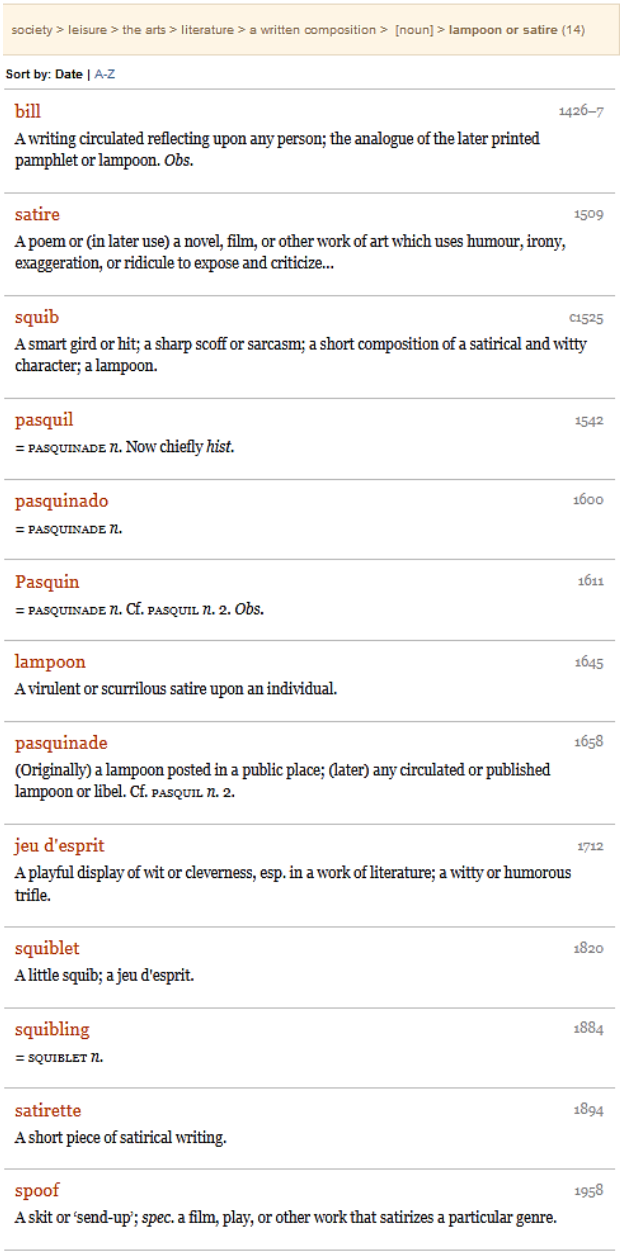
Lucian 1752
Used *allusively*. A witty scoffer.

satirizer 1789
A writer or producer of satires; a person who satirizes someone or something; a satirist. Frequently with *of* specifying the person, state of...

quipster 1790
A person given to making quips.

Lucianist 1940
A student, admirer, or emulator of Lucian.

Fig.7 Historical development of the concept



society > leisure > the arts > literature > a written composition > [noun] > **lampoon or satire** (14)

Sort by: **Date** | A-Z

bill 1426–7
A writing circulated reflecting upon any person; the analogue of the later printed pamphlet or lampoon. *Obs.*

satire 1509
A poem or (in later use) a novel, film, or other work of art which uses humour, irony, exaggeration, or ridicule to expose and criticize...

squib c1525
A smart gird or hit; a sharp scoff or sarcasm; a short composition of a satirical and witty character; a lampoon.

pasquil 1542
= PASQUINADE *n.* Now chiefly *hist.*

pasquinado 1600
= PASQUINADE *n.*

Pasquin 1611
= PASQUINADE *n.* Cf. PASQUIL *n.* 2. *Obs.*

lampoon 1645
A virulent or scurrilous satire upon an individual.

pasquinade 1658
(Originally) a lampoon posted in a public place; (later) any circulated or published lampoon or libel. Cf. PASQUIL *n.* 2.

jeu d'esprit 1712
A playful display of wit or cleverness, esp. in a work of literature; a witty or humorous trifle.

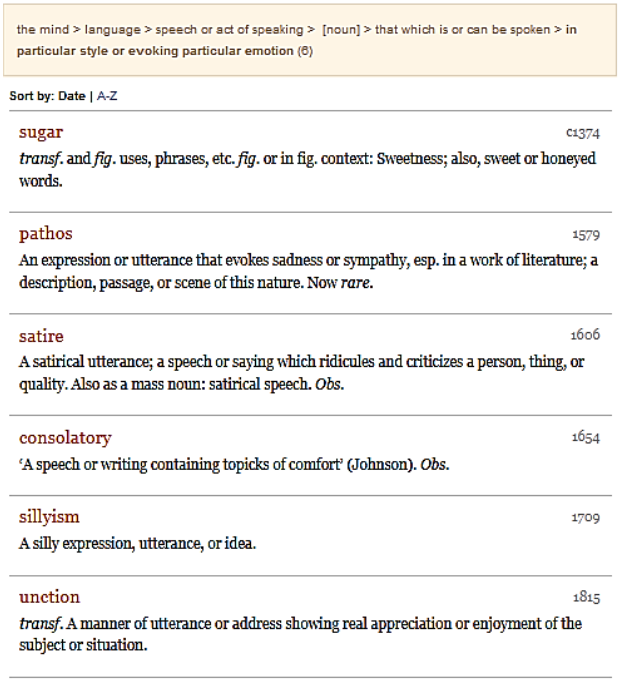
squiblet 1820
A little squib; a jeu d'esprit.

squibling 1884
= SQUIBLET *n.*

satirette 1894
A short piece of satirical writing.

spoof 1958
A skit or 'send-up'; *spec.* a film, play, or other work that satirizes a particular genre.

Fig. 8 placement of 'satire' within the mind/ language pattern



the mind > language > speech or act of speaking > [noun] > that which is or can be spoken > in particular style or evoking particular emotion (6)

Sort by: Date | A-Z

sugar c1374
transf. and *fig.* uses, phrases, etc. *fig.* or in fig. context: Sweetness; also, sweet or honeyed words.

pathos 1579
An expression or utterance that evokes sadness or sympathy, esp. in a work of literature; a description, passage, or scene of this nature. Now *rare*.

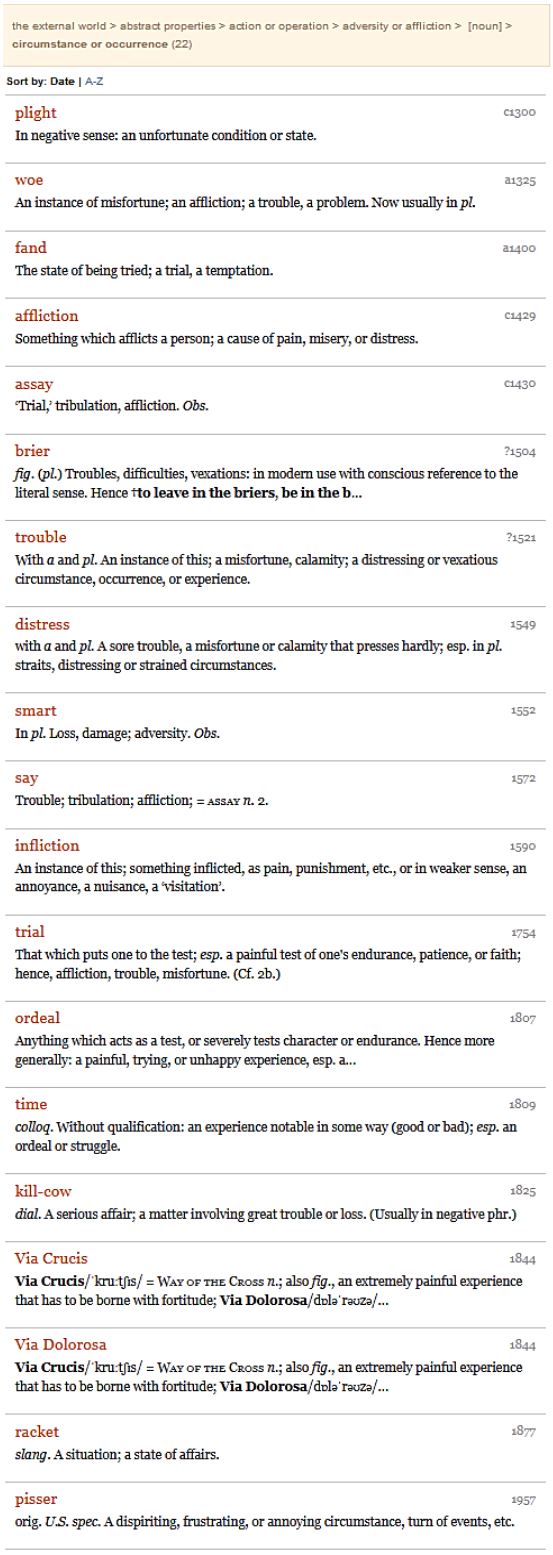
satire 1606
A satirical utterance; a speech or saying which ridicules and criticizes a person, thing, or quality. Also as a mass noun: satirical speech. *Obs.*

consolatory 1654
'A speech or writing containing topicks of comfort' (Johnson). *Obs.*

sillyism 1709
A silly expression, utterance, or idea.

unction 1815
transf. A manner of utterance or address showing real appreciation or enjoyment of the subject or situation.

Fig. 9 placement of ‘satire’ within the external world/ abstract properties pattern



the external world > abstract properties > action or operation > adversity or affliction > [noun] > circumstance or occurrence (22)

Sort by: Date | A-Z

plight c1300
In negative sense: an unfortunate condition or state.

woe a1325
An instance of misfortune; an affliction; a trouble, a problem. Now usually in *pl.*

fand a1400
The state of being tried; a trial, a temptation.

affliction c1429
Something which afflicts a person; a cause of pain, misery, or distress.

assay c1430
‘Trial,’ tribulation, affliction. *Obs.*

brier ?1504
fig. (*pl.*) Troubles, difficulties, vexations: in modern use with conscious reference to the literal sense. Hence †**to leave in the briers**, **be in the b**...

trouble ?1521
With *a* and *pl.* An instance of this; a misfortune, calamity; a distressing or vexatious circumstance, occurrence, or experience.

distress 1549
with *a* and *pl.* A sore trouble, a misfortune or calamity that presses hardly; esp. in *pl.* straits, distressing or strained circumstances.

smart 1552
In *pl.* Loss, damage; adversity. *Obs.*

say 1572
Trouble; tribulation; affliction; = ASSAY *n.* 2.

infliction 1590
An instance of this; something inflicted, as pain, punishment, etc., or in weaker sense, an annoyance, a nuisance, a ‘visitation’.

trial 1754
That which puts one to the test; *esp.* a painful test of one's endurance, patience, or faith; hence, affliction, trouble, misfortune. (Cf. 2b.)

ordeal 1807
Anything which acts as a test, or severely tests character or endurance. Hence more generally: a painful, trying, or unhappy experience, esp. a...

time 1809
colloq. Without qualification: an experience notable in some way (good or bad); *esp.* an ordeal or struggle.

kill-cow 1825
dial. A serious affair; a matter involving great trouble or loss. (Usually in negative phr.)

Via Crucis 1844
Via Crucis/ˈkruːtʃɪs/ = WAY OF THE CROSS *n.*; also *fig.*, an extremely painful experience that has to be borne with fortitude; **Via Dolorosa**/dɒləˈrəʊzə/...

Via Dolorosa 1844
Via Crucis/ˈkruːtʃɪs/ = WAY OF THE CROSS *n.*; also *fig.*, an extremely painful experience that has to be borne with fortitude; **Via Dolorosa**/dɒləˈrəʊzə/...

racket 1877
slang. A situation; a state of affairs.

pisser 1957
orig. *U.S. spec.* A dispiriting, frustrating, or annoying circumstance, turn of events, etc.